

# Guitarra

3<sup>a</sup> Antologia di Successi

facili trascrizioni con intavolatura  
a cura di Roberto Fabbri

## Pop & Latin

Feelings  
Bésame mucho  
El Chocle  
Tico Tico

## Cinema

La vita è bella da: "la vita è bella"  
My heart will go on da: "Titanic"  
Unchained Melody da: "Ghost"  
La canzone di Orfeo da: "Orfeo negro"

## Classica

Ballade (R. Fabbri)  
Marcia Turca (W. A. Mozart)  
Asturias (I. Albeniz)

Il "Tico di Tico" è stato scritto nel 1917 da Zequinha de Abreu. La canzone è arrivata negli Stati Uniti grazie alla Disney, attraverso il cartone animato di propaganda ispano-americana: "Saludos Amigos", che vide la luce a cavallo fra le due guerre mondiali. In questo cartoon è Donald Duck (il nostro Paperino) ad introdurre la canzone.

Di questo brano ne esistono innumerevoli versioni, questa da me proposta per chitarra sola, non vuole essere una "semplice" riduzione ma un arrangiamento vero e proprio, che in alcuni momenti diviene anche complesso, quindi iniziate lo studio lentamente per poi portarlo alla velocità, desiderata.

Trascrizione di Roberto Fabbri

The sheet music for 'TICO - TICO' is divided into four staves, each representing a different part of the guitar's neck. The top staff shows a treble clef, a common time signature, and a dynamic marking of **f**. The first measure consists of six eighth-note chords with fingerings: 3 2 3, > 4 1 1, 1, > 4 2 1, 3 1 2, 0 4 2. The second staff shows a bass clef and a common time signature. The first measure has a dynamic of **f** and fingerings: 1 2 3, 2 1 2, 0 3 1 0 1. The third staff shows a treble clef and a common time signature. The first measure has a dynamic of **mf** and fingerings: 0 1 0 3 2 1 0. The fourth staff shows a bass clef and a common time signature. The first measure has a dynamic of **mf** and fingerings: 3 2 0 3 2 0. The second staff shows a treble clef and a common time signature. The first measure has a dynamic of **mf** and fingerings: 2 1 2, 3 2, > 2 1 2, 3 0 4 1, 3 0 3 2. The third staff shows a bass clef and a common time signature. The first measure has a dynamic of **mf** and fingerings: 0 1 0 5 4 5, 6 0 10 7 9 0, 3 2, 1 2, 10 9 8. The fourth staff shows a bass clef and a common time signature. The first measure has a dynamic of **mf** and fingerings: 3 2 0 3 2, 0. The second staff shows a treble clef and a common time signature. The first measure has a dynamic of **mf** and fingerings: 2 3, 4 1 3 2, 2 3, 1 2 1 4, 3 2, 4 2 1 4, 3 0, 0, 1 2. The third staff shows a bass clef and a common time signature. The first measure has a dynamic of **mf** and fingerings: 10 10 8 10 10, 9 10 8 8 7 10, 7 9 8 7 10 8 7 10, 9 0 0, 2 2 1 2. The fourth staff shows a bass clef and a common time signature. The first measure has a dynamic of **mf** and fingerings: 10 0, 9 0. The second staff shows a treble clef and a common time signature. The first measure has a dynamic of **mf** and fingerings: 1 0 3 1, 3 1 4 3, 1, 4 2 1, 1 3 4, 2 3 4, 4 2 1. The third staff shows a bass clef and a common time signature. The first measure has a dynamic of **mf** and fingerings: 7 0 7 12 10 13 12, 10 7 5 4, 3 5 5 3 5 5 3 4, 5 6 6 4, 7 5 4.



Sheet music for guitar, measures 35-36. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '4'). The tablature shows the left hand's fretting and the right hand's strumming pattern. Measure 35 ends with a double bar line. Measure 36 begins with a single bar line and ends with a double bar line. The tablature shows the following notes and chords:

String	Measure 35	Measure 36
6th (Low E)	Open	Open
5th (A)	2	2
4th (D)	3	3
3rd (G)	4	4
2nd (B)	3	3
1st (E)	2	0

39

1 0 1 2 3 2 1 2 2 1 2 0 1 3 4 1

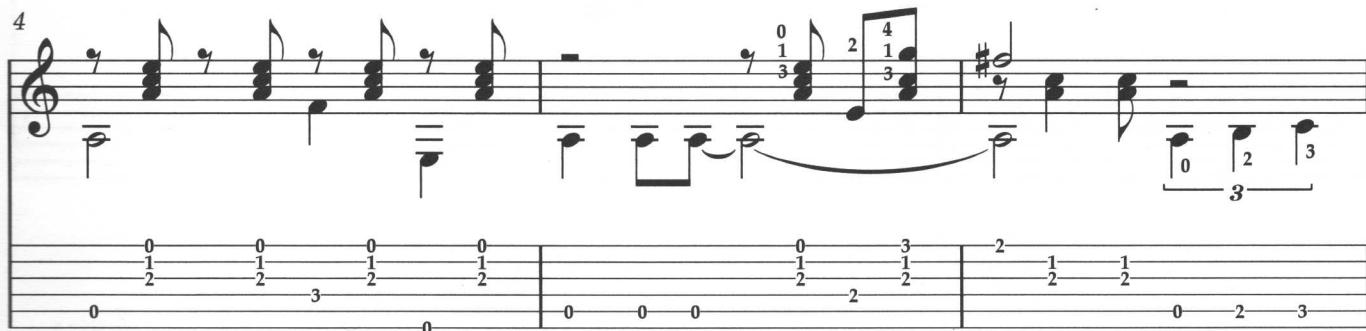
5 2 4 2 2 2 2 0 2 0 2 3 2 0 2 3 4 3 4 2 3 3 2 3 0 7 9 10 7

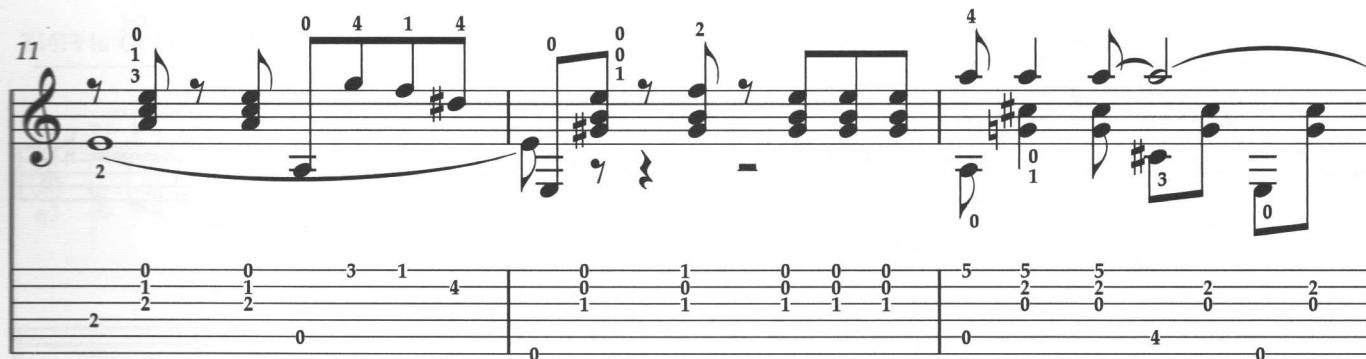
2 2 0 4 2 3 2 3 4 2 3 0

Sheet music for guitar in 44 time, treble clef, key of A major (two sharps). The music consists of two staves. The top staff shows a melodic line with various note heads and stems, some with numbers (1, 2, 3, 4) and some with slurs. The bottom staff is a tablature showing fingerings (e.g., 9-10-11-12-14-12-10-9) and a bass line with notes and stems. Performance markings include a fermata over the first measure, a dynamic 4 over the first measure, a dynamic 2 over the second measure, and a dynamic 3 over the third measure. The music concludes with a repeat sign and the instruction "dal S. al FINE".

“Bésame Mucho” è una canzone messicana scritta nel 1940 da Consuelo Velázquez prima del suo sedicesimo compleanno. Secondo Velázquez, gli venne ispirata da un’aria di un’opera spagnola di Enrique Granados. Tuero di Emilio fu il primo a registrare la canzone, ma questo brano è stato poi eseguito da molti artisti fra cui alcuni famosissimi quali Elvis Presley ed i Beatles! Questa mia versione chitarristica è caratterizzata da una ritmica particolarmente accentuata, nonché dal ripetuto uso di rasgueadi che ne sottolineano ancora di più la sua derivazione spagnola.

Trascrizione di Roberto Fabbri





Sheet music for guitar with tablature for measures 26-27. The music is in common time (indicated by 'C') and includes a bass clef, a treble clef, and a key signature of one sharp (F#). The tablature shows the left hand's fingerings for the chords and notes. Measure 26 starts with a bass note (B) and a chord (B7). Measure 27 begins with a bass note (D) and a chord (D7). The tablature shows the left hand's fingerings for the chords and notes. Measure 27 ends with a bass note (G) and a chord (G7).

35 *Ras.*

0 4 0 4 1/2 II

0 0 0 0 0 0 0 0 0 4 0 5 5 5 5 5 5

1 1 1 1 2 2 2 2 2 2 2 2 2 2 2 2 2 2

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

0 3 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

38

4 2 1

0

Ras.

5 5 5 3 1

0 1 1 1

44

*Ras.*

0 0 0  
1 1 1  
2 2 2  
0 2 3 | 0 2 3 1 3 2  
0 3 2 | 3 1 0  
3 2 0

50

54

*Ras.*

Φ CODA

*Ras.*

59



# EL CHOCLO

Testo e Musica di A. Villoldo, E. S. Discepolo, J. C. M. Catan



### Track 3

"El Choclo" è uno dei più popolari tanghi argentini di tutti i tempi, pubblicato nel 1903 con musica e testo di Angel Villoldo. Il titolo del brano significava "pannoccchia di granoturco", termine usato - secondo alcuni - forse in senso non letterale ma allusivo alla forma vagamente fallica della pannoccchia.

In seguito, nel 1947, fu dato alla composizione un nuovo testo nel quale si diceva: "Con questo tango nacque il tango, e come un grido salì dai bassifondi cercando il cielo". La chitarra è lo strumento con cui si accompagnavano i Payadores, quei musicisti itineranti ed improvvisatori che diedero vita al genere del tango, quindi questa trascrizione per chitarra sola potrebbe essere quasi considerata una restituzione alle sonorità originarie di questa musica.

## Trascrizione di Roberto Fabbri

18

0 4 0      > 4 1 4      > 4 0      4 1 0 1      > 4 2 0 4

0 0 1 3 1 0      1 0 0 3 1 0      0 0 2 3 3 2      1 0 0 2 0 4

0 4 0      0 0 2 3 3 2      3 3 3 2 0 4

22

2 4 0      > 2 1 -1      2 4 2 -2      4 3 > 4 1      0 2 2 1 2      0 1 4 4

2 0 2 -1 2      3 3 3 5 3 1 0      3 1 3 1      0 2 1 2 0 1 3 4      0 1 2

27

1/2 II ——————

5 2      2 2 2 2      3 5 3 0      3 0      1 2 1 2 0 3      2 3 2 2 2 4

32 (II)

2 3 2 3 4 2 3      0 2 0 3      0 3 0      2 4 2 0      4 0 2      2 4 2 1      4

3 4 3 4 6 3 4 2      0 2 0 3 0 3 0      2 4 2 0 2 0 2      2 4 2 1 5 5 2

36

( $\frac{1}{2}$  II) ————— 3 ————— 2 4 0 ————— 1 2 ————— 0 2 —————  $\frac{1}{2}$  II ————— 2 ————— II ————— 3

0 ————— 1 ————— 2 4 2 0 ————— 1 ————— 3 ————— 0 ————— 2 ————— 3 —————

0 2 2 2 2 2 3 5 3 0 2 3 0 1 2 1 2 1 0 3 2 3 2 2 2 4

0 2 0 2 0 4 0

Sheet music for guitar in 40th position. The first measure shows a sixteenth-note pattern with fingerings (II) 2 3 2 3 4 2 3. The second measure starts with a 3-note chord (0 2 0 3) followed by a 4-note chord (4 3). The third measure shows a 2 0 3 0 pattern. The fourth measure starts with a 2-note chord (2 0) followed by a 4-note chord (4 2 1 0). The fifth measure starts with a 4-note chord (4 3) followed by a 2-note chord (1 4 1). The tablature below shows the corresponding fingerings for each measure.

40 (II) 2 3 2 3 4 2 3 0 2 0 3 4 3 2 0 3 0 2 0 3 0 4 2 1 0 4 3 1 4 1

3 4 3 4 6 3 4 2 0 2 3 3 2 2 0 3 0 4 2 1 0 2 2 6 8 6

D.C. al poi segue II ①

Sheet music for guitar, measures 50-56. The music is in common time. Measure 50: 2 4 2 1 (triole), 2 3 2. Measure 51: 1 0 4 1 (triole), 2 3. Measure 52: 1 3 (triole), 1 0 2. Measure 53: 2 4 2 1 (triole), 2 3. Measure 54: 4 2 0 (triole), 2 3. Measure 55: 0 4 2 3 (triole), 2 3. Measure 56: 0 5 (triole). The tablature below shows the corresponding fingerings and string numbers for each note.



# FEELINGS

Testo e Musica di M. Albert, L. Gaste



## Track 5

Nel 1974 Morris Albert registra il suo primo album destinato a diventare uno dei più grandi successi degli anni '70. *Feelings* è il brano più famoso dell'album e si colloca immediatamente al primo posto delle classifiche Brasiliene dove rimane al vertice per ben sei mesi. Il brano viene trasmesso in seguito dalle radio di tutto il mondo, al punto che nel 1976, Morris Albert riceve ben quattro nominations ai Grammy Award. Questo brano si adatta benissimo ad essere suonato sulla chitarra, l'andamento è lento e non presenta quindi particolari difficoltà tecniche, ma il risultato finale è di notevole effetto.

Trascrizione di Francesco Russo, Claudio Simeoni e Roberto Fabbri

9

1. 2.

VIII X VII

12

15 1/2 V

18

Sheet music for guitar in 3/4 time, key of G major (two sharps). The music is divided into measures 21, 22, and 23. Measure 21 starts with a bass note (D) followed by a treble note (G). The first two measures (III and II) are shown with fingerings: (5) (4) (2) for the bass in measure 21, and (5) for the bass in measure 22. The tablature below shows the strings 6, 5, and 4 being played. Measure 23 begins with a bass note (D) followed by a treble note (G). The tablature shows the strings 6, 5, and 4 being played.

<img alt="Sheet music for guitar with tablature below. The music is in 24 time, key of A major (two sharps). The tablature shows the left hand's fretting and the right hand's strumming or picking pattern. Measures 1-2: 1, 2, 3. Measures 3-4: 0, 3. Measures 5-6: 1, 0, 3, 3. Measures 7-8: 0. Measures 9-10: 3, 4. Measures 11-12: 1, 0, 3, 3. Measures 13-14: 0. Measures 15-16: 3, 4. Measures 17-18: 1, 0, 3, 3. Measures 19-20: 0. Measures 21-22: 3, 4. Measures 23-24: 1, 0, 3, 3. Measures 25-26: 0. Measures 27-28: 3, 4. Measures 29-30: 1, 0, 3, 3. Measures 31-32: 0. Measures 33-34: 3, 4. Measures 35-36: 1, 0, 3, 3. Measures 37-38: 0. Measures 39-40: 3, 4. Measures 41-42: 1, 0, 3, 3. Measures 43-44: 0. Measures 45-46: 3, 4. Measures 47-48: 1, 0, 3, 3. Measures 49-50: 0. Measures 51-52: 3, 4. Measures 53-54: 1, 0, 3, 3. Measures 55-56: 0. Measures 57-58: 3, 4. Measures 59-60: 1, 0, 3, 3. Measures 61-62: 0. Measures 63-64: 3, 4. Measures 65-66: 1, 0, 3, 3. Measures 67-68: 0. 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Measures 749-750: 1, 0, 3, 3. Measures 751-752: 0. Measures 753-754: 3, 4. Measures 755-756: 1, 0, 3, 3. Measures 757-758: 0. Measures 759-760: 3, 4. Measures 759-760: 1, 0, 3, 3. Measures 761-762: 0. Measures 763-764: 3, 4. Measures 765-766: 1, 0, 3, 3. Measures 767-768: 0. Measures 769-770: 3, 4. Measures 769-770: 1, 0, 3, 3. Measures 771-772: 0. Measures 773-774: 3, 4. Measures 775-776: 1, 0, 3, 3. Measures 777-778: 0. Measures 779-780: 3, 4. Measures 779-780: 1, 0, 3, 3. Measures 781-782: 0. Measures 783-784: 3, 4. Measures 785-786: 1, 0, 3, 3. Measures 787-788: 0. Measures 789-790: 3, 4. Measures 789-790: 1, 0, 3, 3. Measures 791-792: 0. Measures 793-794: 3, 4. Measures 795-796: 1, 0, 3, 3. Measures 797-798: 0. Measures 799-800: 3, 4. Measures 799-800: 1, 0, 3, 3. Measures 801-802: 0. Measures 803-804: 3, 4. Measures 805-806: 1, 0, 3, 3. Measures 807-808: 0. Measures 809-810: 3, 4. Measures 809-810: 1, 0, 3, 3. Measures 811-812: 0. Measures 813-814: 3, 4. Measures 815-816: 1, 0, 3, 3. Measures 817-818: 0. Measures 819-820: 3, 4. Measures 819-820: 1, 0, 3, 3. Measures 821-822: 0. Measures 823-824: 3, 4. Measures 825-826: 1, 0, 3, 3. Measures 827-828: 0. Measures 829-830: 3, 4. Measures 829-830: 1, 0, 3, 3. Measures 831-832: 0. Measures 833-834: 3, 4. Measures 835-836: 1, 0, 3, 3. Measures 837-838: 0. Measures 839-840: 3, 4. Measures 839-840: 1, 0, 3, 3. Measures 841-842: 0. Measures 843-844: 3, 4. Measures 845-846: 1, 0, 3, 3. Measures 847-848: 0. Measures 849-850: 3, 4. Measures 849-850: 1, 0, 3, 3. Measures 851-852: 0. Measures 853-854: 3, 4. Measures 855-856: 1, 0, 3, 3. Measures 857-858: 0. Measures 859-860: 3, 4. Measures 859-860: 1, 0, 3, 3. Measures 861-862: 0. Measures 863-864: 3, 4. Measures 865-866: 1, 0, 3, 3. Measures 867-868: 0. Measures 869-870: 3, 4. Measures 869-870: 1, 0, 3, 3. Measures 871-872: 0. Measures 873-874: 3, 4. Measures 875-876: 1, 0, 3, 3. Measures 877-878: 0. Measures 879-880: 3, 4. Measures 879-880: 1, 0, 3, 3. Measures 881-882: 0. Measures 883-884: 3, 4. Measures 885-886: 1, 0, 3, 3. Measures 887-888: 0. Measures 889-890: 3, 4. Measures 889-890: 1, 0, 3, 3. Measures 891-892: 0. Measures 893-894: 3, 4. Measures 895-896: 1, 0, 3, 3. Measures 897-898: 0. Measures 899-900: 3, 4. Measures 899-900: 1, 0, 3, 3. Measures 901-902: 0. Measures 903-904: 3, 4. Measures 905-906: 1, 0, 3, 3. Measures 907-908: 0. Measures 909-910: 3, 4. Measures 909-910: 1, 0, 3, 3. Measures 911-912: 0. Measures 913-914: 3, 4. Measures 915-916: 1, 0, 3, 3. Measures 917-918: 0. Measures 919-920: 3, 4. Measures 919-920: 1, 0, 3, 3. Measures 921-922: 0. Measures 923-924: 3, 4. Measures 925-926: 1, 0, 3, 3. Measures 927-928: 0. Measures 929-930: 3, 4. Measures 929-930: 1, 0, 3, 3. Measures 931-932: 0. Measures 933-934: 3, 4. Measures 935-936: 1, 0, 3, 3. Measures 937-938: 0. Measures 939-940: 3, 4. Measures 939-940: 1, 0, 3, 3. Measures 941-942: 0. Measures 943-944: 3, 4. Measures 945-946: 1, 0, 3, 3. Measures 947-948: 0. Measures 949-950: 3, 4. Measures 949-950: 1, 0, 3, 3. Measures 951-952: 0. Measures 953-954: 3, 4. Measures 955-956: 1, 0, 3, 3. Measures 957-958: 0. Measures 959-960: 3, 4. Measures 959-960: 1, 0, 3, 3. Measures 961-962: 0. Measures 963-964: 3, 4. Measures 965-966: 1, 0, 3, 3. Measures 967-968: 0. Measures 969-970: 3, 4. Measures 969-970: 1, 0, 3, 3. Measures 971-972: 0. Measures 973-974: 3, 4. Measures 975-976: 1, 0, 3, 3. Measures 977-978: 0. Measures 979-980: 3, 4. Measures 979-980: 1, 0, 3, 3. Measures 981-982: 0. Measures 983-984: 3, 4. Measures 985-986: 1, 0, 3, 3. Measures 987-988: 0. Measures 989-990: 3, 4. Measures 989-990: 1, 0, 3, 3. Measures 991-992: 0. Measures 993-994: 3, 4. Measures 995-996: 1, 0, 3, 3. Measures 997-998: 0. Measures 999-1000: 3, 4. Measures 999-1000: 1, 0, 3, 3. Measures 1001-1002: 0. Measures 1003-1004: 3, 4. Measures 1005-1006: 1, 0, 3, 3. Measures 1007-1008: 0. Measures 1009-1010: 3, 4. Measures 1009-1010: 1, 0, 3, 3. Measures 1011-1012: 0. Measures 1013-1014: 3, 4. Measures 1015-1016: 1, 0, 3, 3. Measures 1017-1018: 0. Measures 1019-1020: 3, 4. Measures 1019-1020: 1, 0, 3, 3. Measures 1021-1022: 0. Measures 1023-1024: 3, 4. Measures 1025-1026: 1, 0, 3, 3. Measures 1027-1028: 0. Measures 1029-1030: 3, 4. Measures 1029-1030: 1, 0, 3, 3. Measures 1031-1032: 0. Measures 1033-1034: 3, 4. Measures 1035-1036: 1, 0, 3, 3. Measures 1037-1038: 0. Measures 1039-1040: 3, 4. Measures 1039-1040: 1, 0, 3, 3. Measures 1041-1042: 0. Measures 1043-1044: 3, 4. Measures 1045-1046: 1, 0, 3, 3. Measures 1047-1048: 0. Measures 1049-1050: 3, 4. Measures 1049-1050: 1, 0, 3, 3. Measures 1051-1052: 0. Measures 1053-1054: 3, 4. Measures 1055-1056: 1, 0, 3, 3. Measures 1057-1058: 0. Measures 1059-1060: 3, 4. Measures 1059-1060: 1, 0, 3, 3. Measures 1061-1062: 0. Measures 1063-1064: 3, 4. Measures 1065-1066: 1, 0, 3, 3. Measures 1067-1068: 0. Measures 1069-1070: 3, 4. Measures 1069-1070: 1, 0, 3, 3. Measures 1071-1072: 0. Measures 1073-1074: 3, 4. Measures 1075-1076: 1, 0, 3, 3. Measures 1077-1078: 0. Measures 1079-1080: 3, 4. Measures 1079-1080: 1, 0, 3, 3. Measures 1081-1082: 0. Measures 1083-1084: 3, 4. Measures 1085-1086: 1, 0, 3, 3. Measures 1087-1088: 0. Measures 1089-1090: 3, 4. Measures 1089-1090: 1, 0, 3, 3. Measures 1091-1092: 0. Measures 1093-1094: 3, 4. Measures 1095-1096: 1, 0, 3, 3. Measures 1097-1098: 0. Measures 1099-1100: 3, 4. Measures 1099-1100: 1, 0, 3, 3. Measures 1101-1102: 0. Measures 1103-1104: 3, 4. Measures 1105-1106: 1, 0, 3, 3. Measures 1107-1108: 0. Measures 1109-1110: 3, 4. Measures 1109-1110: 1, 0, 3, 3. Measures 1111-1112: 0. Measures 1113-1114: 3, 4. Measures 1115-1116: 1, 0, 3, 3. Measures 1117-1118: 0. Measures 1119-1120: 3, 4. Measures 1119-1120: 1, 0, 3, 3. Measures 1121-1122: 0. Measures 1123-1124: 3, 4. Measures 1125-1126: 1, 0, 3, 3. Measures 1127-1128: 0. Measures 1129-1130: 3, 4. Measures 1129-1130: 1, 0, 3, 3. Measures 1131-1132: 0. Measures 1133-1134: 3, 4. Measures 1135-1136: 1, 0, 3, 3. Measures 1137-1138: 0. Measures 1139-1140: 3, 4. Measures 1139-1140: 1, 0, 3, 3. Measures 1141-1142: 0. Measures 1143-1144: 3, 4. Measures 1145-1146: 1, 0, 3, 3. Measures 1147-1148: 0. Measures 1149-1150: 3, 4. Measures 1149-1150: 1, 0, 3, 3. Measures 1151-1152: 0. Measures 1153-1154: 3, 4. Measures 1155-1156: 1, 0, 3, 3. Measures 1157-1158: 0. Measures 1159-1160: 3, 4. Measures 1159-1160: 1, 0, 3, 3. Measures 1161-1162: 0. Measures 1163-1164: 3, 4. Measures 1165-1166: 1, 0, 3, 3. Measures 1167-1168: 0. Measures 1169-1170: 3, 4. Measures 1169-1170: 1, 0, 3, 3. Measures 1171-1172: 0. Measures 1173-1174: 3, 4. Measures 1175-1176: 1, 0, 3, 3. Measures 1177-1178: 0. Measures 1179-1180: 3, 4. Measures 1179-1180: 1, 0, 3, 3. Measures 1181-1182: 0. Measures 1183-1184: 3, 4. Measures 1185-1186: 1, 0, 3, 3. Measures 1187-1188: 0. Measures 1189-1190: 3, 4. Measures 1189-1190: 1, 0, 3, 3. Measures 1191-1192: 0. Measures 1193-1194: 3, 4. Measures 1195-1196: 1, 0, 3, 3. Measures 1197-1198: 0. Measures 1199-1200: 3, 4. Measures 1199-1200: 1, 0, 3, 3. Measures 1201-1202: 0. Measures 1203-1204: 3, 4. Measures 1205-1206: 1, 0, 3, 3. Measures 1207-1208: 0. Measures 1209-1210: 3, 4. Measures 1209-1210: 1, 0, 3, 3. Measures 1211-1212: 0. Measures 1213-1214: 3, 4. Measures 1215-1216: 1, 0, 3, 3. Measures 1217-1218: 0. Measures 1219-1220: 3, 4. Measures 1219-1220: 1, 0, 3, 3. Measures 1221-1222: 0. Measures 1223-1224: 3, 4. Measures 1225-1226: 1, 0, 3, 3. Measures 1227-1228: 0. Measures 1229-1230: 3, 4. Measures 1229-1230: 1, 0, 3, 3. Measures 1231-1232: 0. Measures 1233-1234: 3, 4. Measures 1235-1236: 1, 0, 3, 3. Measures 1237-1238: 0. Measures 1239-1240: 3, 4. Measures 1239-1240: 1, 0, 3, 3. Measures 1241-1242: 0. Measures 1243-1244: 3, 4. Measures 1245-1246: 1, 0, 3, 3. Measures 1247-1248: 0. Measures 1249-1250: 3, 4. Measures 1249-1250: 1, 0, 3, 3. Measures 1251-1252: 0. Measures 1253-1254: 3, 4. Measures 1255-1256: 1, 0, 3, 3. Measures 1257-1258: 0. Measures 1259-1260: 3, 4. Measures 1259-1260: 1, 0, 3, 3. Measures 1261-1262: 0. Measures 1263-1264: 3, 4. Measures 1265-1266: 1, 0, 3, 3. Measures 1267-1268: 0. Measures 1269-1270: 3, 4. Measures 1269-1270: 1, 0, 3, 3. Measures 1271-1272: 0. Measures 1273-1274: 3, 4. Measures 1275-1276: 1, 0, 3, 3. Measures 1277-1278: 0. Measures 1279-1280: 3, 4. Measures 1279-1280: 1, 0, 3, 3. Measures 1281-1282: 0. Measures 1283-1284: 3, 4

dal 8 al 10 poi CODA



(Chanson d'Orphée) (Mahna de carnaval)

Adattamento del testo italiano di M. Panzeri - Testo francese di F. Llenas - Testo portoghese di A. Maria - Musica di L. Bonfa

Questo brano è tratto dal film "Orfeu Negro", realizzato in Brasile nel 1959 dal regista francese Marcel Camus. È basato sulla canzone "Orfeu da Conceição" del poeta brasiliano Vinícius de Moraes, che è un adattamento della leggenda greca di Orfeo ed Euridice, trasportata nel contesto moderno di Rio de Janeiro durante il Carnevale. Il film è particolarmente famoso per la sua colonna sonora scritta dalla leggenda della bossa nova: Antonio Carlos Jobim, specialmente per la canzone "Manhã de Carnaval" (in Italia nota appunto come la Canzone di Orfeo) scritta da Luiz Bonfá. Si tratta quindi di un classico della bossa nova!

Trascrizione di Roberto Fabbri

A fretboard diagram for a 12th fret D major scale on a 6-string guitar. The diagram shows the strings from left to right, with the 12th fret marked by a vertical line. The notes are indicated by numbers above the strings: 1, 2, 0, 5, 6, 8 on the 12th fret; 5, 6, 3, 2, 3, 2 on the 13th fret; 3, 2, 1, 4, 3, 0 on the 14th fret; 1 on the 15th fret; 3, 0, 1, 0, 2, 0 on the 16th fret. The 12th fret is labeled with a 'D' and '12'.



“Unchained Melody” è una delle canzoni più registrate del ventesimo secolo, sembra se ne contano almeno 500 versioni! Composta negli anni cinquanta, testo di Hy Zaret e musica di Alex North, “Unchained Melody” è riapparsa ai vertici delle classifiche di ascolti americane nel 1990, dopo che la versione dei “Righteous Brothers” del 1965, fu usata per il film “Ghost”. La versione chitarristica è semplice e lineare, cercate di mettere bene in evidenza la linea melodica, mantenendo l’accompagnamento su un piano sonoro leggermente inferiore.

Trascrizione di Claudio Simeoni

1

4

0

*rall.*

4

0 0 4 0 1 4 0 2 0 3 0 0 0 0 0 3

0 3 3 -1 0 2 3 2 1 2 2 0 2 3 0 2 0 0 0 0 3

8 *a tempo*

12

1 0 3 1 2 2 0 2 3 0 2 1 2 1 2 0 3 3 0 3 3 0 3 0 3 0 3 1

1 0 3 -1 2 2 0 2 3 0 2 1 2 1 2 0 3 3 0 3 3 0 3 0 3 0 3 1

1 0 3 -1 2 2 0 2 3 0 2 1 2 1 2 0 3 3 0 3 3 0 3 0 3 0 3 1

16

FINE

20

$\frac{1}{2}$  I

$\frac{1}{2}$  III

23

$\frac{1}{2}$  I

$\frac{1}{2}$  III

$\frac{1}{2}$  VIII

27

$\frac{1}{2}$  V

D.C. al FINE

Testo di Will Jennings - Musica di James Horner

"My Heart Will Go On" è il brano principale della colonna sonora del famosissimo film "Titanic" del 1997 che vedeva protagonista Leonardo Di Caprio. Con la musica di James Horner e il testo di Will Jennings, il brano è stato registrato da Céline Dion. Uscito nel 1997 nell'album della Dion "Lets Talk About Love", è diventato subito un successo mondiale. L'accattivante melodia ben si presta alla nostra delicata versione chitarristica.

Trascrizione di Claudio Simeoni

1/2 III

The score consists of two staves. The top staff is a standard musical notation with a treble clef, a 4/4 time signature, and a key signature of one sharp. The bottom staff is a tablature for a six-string guitar, with the strings labeled T (top) and B (bottom). The tablature shows fingerings and strumming patterns. The music begins with a 4-note chord followed by a melodic line. The tablature shows a mix of open strings and fretted notes, with specific fingerings indicated above the strings.

1/2 III

The score consists of two staves. The top staff is a standard musical notation with a treble clef, a 4/4 time signature, and a key signature of one sharp. The bottom staff is a tablature for a six-string guitar, with the strings labeled T (top) and B (bottom). The tablature shows fingerings and strumming patterns. The music continues with a melodic line, featuring a 4-note chord and a series of eighth-note patterns. The tablature shows a mix of open strings and fretted notes, with specific fingerings indicated above the strings.

(1/2 III)

The score consists of two staves. The top staff is a standard musical notation with a treble clef, a 4/4 time signature, and a key signature of one sharp. The bottom staff is a tablature for a six-string guitar, with the strings labeled T (top) and B (bottom). The tablature shows fingerings and strumming patterns. The music concludes with a melodic line, featuring a 4-note chord and a series of eighth-note patterns. The tablature shows a mix of open strings and fretted notes, with specific fingerings indicated above the strings.





Con la colonna sonora del film di Roberto Benigni "La vita è bella" (1997) il compositore Nicola Piovani vince il premio Oscar. La melodia di questa musica è malinconica ed allegra al tempo stesso, struggente ed ironica; la nostra versione per chitarra, cerca di mettere in evidenza queste caratteristiche, attuando un elaborazione semplice ma non per questo scontata.

### Trascrizione di Francesco Russo

18

22

26

29

al CODA

33

$\frac{1}{2} V$

5 7 8 7 5 8 | 7 | 5 7 8 7 5 3 | 2 0 3 0 |

5 5 | 0 0 0 | 5 | 2 0 | 1 0 |

37

II

2 5 4 2 | 0 0 2 4 0 2 3 5 | 7 0 0 0 | 5 5 |

2 | 0 | 0 7 7 | 0 |

41

II

7 0 0 0 | 5 7 8 7 5 3 | 2 0 3 0 | 2 3 5 3 |

3 | 0 | 1 | 0 | 2 | 2 |

45

Dal al CODA

CODA

0  
0  
0  
3



# MARCA TURCA

W. A. Mozart



La "Marcia Turca" è forse una tra le melodie più riconoscibili del pianeta. E la chitarra classica riesce, secondo me, a rendere questo pezzo in maniera eccellente.

Questo è poi un brano ideale anche per affrontare alcuni aspetti tecnici legati al nostro strumento. Quello più evidente è rappresentato dalla legatura combinata (descendente-ascendente) all'inizio del tema, presente nella prima quartina di semicrome. Al fine di perfezionare questa doppia legatura, provate a suonare la sequenza 4-2-1-2 sulle sei corde della chitarra in prima posizione, cominciando dalla prima corda. Fate questo almeno cinque minuti, le legature miglioreranno immediatamente.

Trascrizione di Roberto Fabbri

**Allegretto**

Sheet music for 'Marcia Turca' by W.A. Mozart, arranged for classical guitar. The music is in 2/4 time, treble clef. The first staff shows a melodic line with dynamic 'p'. The second staff is tablature with fingerings: 4-2-1-2, 1-2, 0-1, 0-1, 1-0-4-0, 7-5-4-5-7-5-4-5. The third staff shows a melodic line with dynamic '4 V'. The fourth staff is tablature with fingerings: 8-5-5-8, 7-5-3-5, 7-5-3-5, 7-5-3-2, 0, 0-1-3, 3-5-5-3-6. The fifth staff shows a melodic line with dynamic '1'. The sixth staff is tablature with fingerings: 3-1-3, 5-5-3-6-0, 3-1-3, 5-5-1-0-3-1, 0-1-2-4, 5-5-1-0-3-1. The seventh staff shows a melodic line with dynamic '4'. The eighth staff is tablature with fingerings: 0-4-2-1-2, 1-3-1-0-1, 0-1-0-4-0, 7-5-4-5-7-5-4-5, 8-5-5-7.

IX

VI

IX

*p*  
meno

9 10 9 12 10 12 10 9 11 10 9 11 6 7 9 6 6 8 6 6 11 10 11 9 10 9 10 12

9

4

*f*

5 3 2 0 0 2 3 0 2 4 5 5 4 2 0 5 3 2 0 2 0 2 3 0 2 4 5

44

6 5 5 3 2 0 0 2 3 0 2 4 5 5 4 2 0 5 3 2 0 6 5 7 6 4 3 6 7

48

IX VI IX

9 10 9 12 10 12 10 9 11 10 9 11 6 7 9 6 6 8 6 6 11 10 11 9 10 9 10 12

52

VIII IX 1/2 II

9 8 9 8 9 8 9 11 10 9 10 9 10 9 10 9 12 10 9 10 12 9 5 7 9 7 6 7 9 6 2 2 4





"Ballade" è un brano da me composto nel 2006 in stile di "Ballad nordamericana" e dedicato all'amico chitarrista statunitense Jeff Cogan. Questo pezzo è come una cartolina, un'immagine musicale dei grandi spazi dell'America del nord. Il pezzo fa parte della mia raccolta "Fra classico e..." che contiene nove composizioni, ognuna dedicata ad un luogo o ad una persona, che il mio "girovagare" per il mondo mi ha dato modo di conoscere. Sono, in sostanza, dei personali "ricordi in musica".

## Intro

The intro consists of two staves. The top staff is a musical score in 4/4 time with a treble clef, featuring a key signature of four sharps. It shows a series of eighth and sixteenth note patterns. The bottom staff is a tablature for a six-string guitar, with the strings labeled T, A, B, G, D, and B from top to bottom. It shows fingerings (0, 2, 4, 1) and string muting symbols (0, 1, 4).

Measures 4-7. The musical score shows a continuation of the melodic line with sixteenth-note patterns and slurs. The tablature below shows the corresponding fingerings and muting techniques for each string. The key signature changes to 7 sharps in measure 7.

Measures 7-10. The musical score and tablature continue, showing a rhythmic pattern of eighth and sixteenth notes. The tablature includes fingerings (0, 1, 4, 2, 0, 2, 4) and muting (0, 2, 4, 1, 0, 2, 4).

Measures 10-13. The musical score and tablature continue, showing a rhythmic pattern of eighth and sixteenth notes. The tablature includes fingerings (0, 2, 4, 1, 2, 1, 0, 1, 4) and muting (0, 2, 4, 1, 0, 2, 4).

Fretboard diagram for a C major scale on a 12-string guitar. The diagram shows six strings with the following fingerings: string 1 (thinnest) has a 9 at the 12th fret; string 2 has a 9 at the 9th fret; string 3 has a 12 at the 9th fret and a 9 at the 9th fret; string 4 has a 9 at the 9th fret; string 5 has a 9 at the 9th fret; string 6 (thickest) has a 9 at the 9th fret. The diagram is divided into three sections by vertical bar lines, corresponding to the three octaves of the scale.

Sheet music for guitar, measures 16-17. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '4'). The first measure (16) starts with a grace note (1) followed by a sixteenth note (3), then a eighth note (0), a sixteenth note (1), a sixteenth note (2), and a sixteenth note (0). The second measure (17) starts with a grace note (0) followed by a sixteenth note (3), then a eighth note (1), a sixteenth note (2), a sixteenth note (1), a sixteenth note (2), and a sixteenth note (1). The tablature below shows the corresponding fingerings: 1, 3, 0, 1, 2, 0; 0, 3, 1, 2, 1, 2, 1. The tablature is divided into two parts by a vertical bar line, with measure 16 on the left and measure 17 on the right. The first part of the tablature has six strings with fingerings: 7, 9, 0, 5, 7, 5. The second part has six strings with fingerings: 7, 5, 6, 4, 5, 4. The third part has six strings with fingerings: 0, 2, 4, 0, 0, 2.

Sheet music for guitar, page 19, measures 1 and 2. The music is in 12/8 time with a key signature of four sharps. The first measure (1.) starts with an open string (0) followed by a sixteenth-note pair (2, 4) and a eighth-note pair (1, 0). The second measure (2.) starts with an open string (0) followed by a sixteenth-note pair (2, 4) and a eighth-note pair (1, 0). The bass line consists of eighth-note pairs (0, 2) and (4, 1) on the B string, and eighth-note pairs (0, 2) and (4, 1) on the D string.

Sheet music for guitar, page 22, measures 12-15. The top staff shows a melodic line with grace notes and slurs. The bottom staff shows a harmonic bass line with fingerings. Measure 12: 12-11-11-9. Measure 13: 9-7-9-7. Measure 14: 7-0. Measure 15: 0-2-4-1.

A fretboard diagram for a C major scale on a 12-string guitar. The diagram shows six strings across three octaves. The notes are: string 1: 4, 5, 4, 5, 4; string 2: 6, 4, 6; string 3: 0; string 4: 0; string 5: 0; string 6: 0. The scale starts at the 12th fret of the 6th string and continues up to the 12th fret of the 1st string.

A musical staff with 16 measures. The measures are grouped into four measures per measure group. The first measure group contains measures 1-4. The second measure group contains measures 5-8. The third measure group contains measures 9-12. The fourth measure group contains measures 13-16. The staff has a key signature of one sharp, a common time signature, and a 16th note time value.

II

37

1 3 3 4 0 1 4 3

2 4 2 4 4 5 2 4 5 4 2 4 2 4 4

40

4 3 4 1 0 2 4 1 0 1 4 2 4 1 0

5 4 5 2 0 2 4 1 0 1 4 2 4 1 0

da da   
e poi FINE

FINE

43

4 1 1 1 1 1 1 1

5 4 5 2 0 2 4 1 0 1 4 2 4 1 0

45

1 3 1 0 1 3 1 0 1 4 1 0 1 4 1 4

7 9 7 0 7 9 7 0 2 5 2 0 1 4 1 4

rallentando

M.D.  
XII

(1)

0 2 4 1 0 2 4 1 0 1 0 12

arm.



# ASTURIAS

I. Albeniz



### Track 11

Asturias è il quinto movimento della Suite Spagnola, Op. 47 del compositore spagnolo Isaac Albeniz. Questo brano è probabilmente più famoso nel mondo della chitarra classica, anche se originalmente composto per pianoforte. La sua prima trascrizione chitarristica si deve al chitarrista spagnolo Francisco Tárrega. Molte furono poi le trascrizioni per chitarra delle sue composizioni, tanto da far dichiarare allo stesso Albéniz, di preferire le trascrizioni per chitarra di Tárrega ai suoi lavori originali per pianoforte! Questa mia versione si rifa principalmente alle versioni storiche di Tárrega e Segovia con alcuni piccoli cambiamenti personali.

## Trascrizione di Roberto Fabbri



29

7 0 0 0 0 0 | 7 0 0 0 0 0

8 9 10 7 9 9 | 8 9 10 7 9 9

9 9 9 9 9 9 | 9 9 9 9 9 9

7 7 7 7 7 7 | 7 7 7 7 7 7

31

7 0 0 0 0 0 | 0 0 0 0 0 0

8 9 7 9 10 12 | 9 10 12 9 10 9

9 9 9 9 10 12 | 10 10 10 9 10 9

7 7 7 7 7 7 | 7 7 7 7 7 7

33

12 0 0 0 0 0 | 12 0 0 0 0 0

10 9 10 12 9 10 | 10 9 10 12 9 10

0 0 0 0 0 0 | 0 0 0 0 0 0

35

12 0 0 0 0 0 | 0 0 0 0 0 0

10 9 10 12 9 10 | 12 9 10 12 9 10

0 0 0 0 0 0 | 0 0 0 0 0 0

BVIII

37

12 8 8 8 8 8 | 12 8 8 8 8 8

10 9 12 9 9 10 | 10 9 12 9 9 10

8 8 8 8 8 8 | 8 8 8 8 8 8

43

BVI

BVII

BVIII

7 7 7 7 7 7

7 7 8 10 8 8 9 8 8 9

8 9 10 8 8 9 9 10 9 10

9 9 9 9 9 9 10 10 10 10

7 7 7 7 7 7

8 8 8 8 8 8 10 9 12 9 9 10 9 10

9 9 9 9 9 9 10 10 10 10 10 10

10 10 10 10 10 10 8 8 8 8 8 8

Sheet music for guitar in 4/4 time, key of G major (one sharp). The music consists of two measures. The first measure starts with a bass note (D) followed by a series of eighth-note chords. The second measure continues with eighth-note chords. The tablature below shows the corresponding fingerings: 0, 0, 0, 0, 0, 0 for the first measure, and 9, 10, 7, 9, 10 for the second measure. The tablature is aligned with the eighth-note chords above it.

63

VII  
arm. 8°

7 5 7 10 7 8 7 5 7

9 7 9 12 9 7 9

8 9 9 7

7 5 7 10 7 8 7 5 7

9 7 9 12 9 7 9

Sheet music for guitar, measure 88. The key signature is A major (one sharp). The time signature is common time. The measure consists of sixteenth-note patterns on the 6th, 5th, and 4th strings. The tablature below shows the corresponding fingerings: 1, 2, 4, 2 for the first group, and 1, 1, 2, 4, 2 for the second group. The tablature also includes a 4th string sustain and a 7th string note. The measure ends with a fermata over the 1st and 2nd strings.

Sheet music for guitar, page 98, featuring a melodic line with various techniques and a corresponding fretboard diagram below it. The music is in 4/4 time, with a key signature of one sharp. The melody includes grace notes, slurs, and grace notes with slurs. The fretboard diagram shows the positions of the notes on the guitar neck, corresponding to the tablature below.

98

1 4 0 # 2 3 4 3 0 3 4 0 1 3 0 0 0 1 0 4 0

5 0 0 1 0 5 3 0 5 3 0 0 0 0 0 0

7 8 5 7 5 8 7 0 7 9 2 0 2 4 5 2 4 0 2 4 6 5 7 3

Sheet music for guitar, measures 102-103. The key signature is A major (no sharps or flats). The tempo is 102 BPM. The music is in common time. The tablature shows the left hand's fretting and the right hand's strumming. Measure 102 starts with a 0, followed by a 2, then a 1, 2, 4. Measure 103 starts with a 3, followed by a 0, then a 1, 2, 4. The tablature includes fingerings (e.g., 2, 4, 1, 2, 4, 2, 1, 4, 1, 2, 1, 4) and dynamic markings (e.g., ②, ⑥, -). The tablature is as follows:

0	7	8	0	7	9	5	3	4	3	3	4	3	6	8	5	8	6	8	6	5	8	5	3	2	5	8
0	0	0	0	4	0	0	0	0	3	2	3	3	6	8	5	8	6	8	6	5	8	5	3	2	5	8
8	7	0	0	0	3	2	3	3	3	2	3	3	6	8	5	8	6	8	6	5	8	5	3	2	5	8

Sheet music for guitar, page 114. The music is in 12/8 time with a key signature of one sharp. The tempo is 114 BPM. The page number is 114. The music includes a melodic line with various techniques like hammer-ons, pull-offs, and grace notes, and a tablature below showing the fingerings and string numbers for each note. The tablature is in standard notation with a 12/8 time signature. The page ends with a repeat sign and the instruction "arm. 8°" and "arm. <19>".

119

D.C. al ♂ poi CODA